

CD 2007--69



Tuesday, October 30, 2007  
7:30 pm, Walter Hall

## Student Composers Concert

### *Dreams of a Child*

Bence Kutrik

Michelle Lee, violin; Claire Burrows, cello;  
Angela Schwarzkopf, harp

### Three Pieces for Piano

David van Hout

- I. *Mirage*
- II. *Ziibiing (Taddle Creek)*
- III. *Ashbridge's Bay*

Pouya Hamidi, piano

### Kawartha Suite for piano

Robert Best

- I. *Sunrise over Catchacoma*
- II. *Afternoon: sunny day at the beach*
- V. *Late Night: on the dock, star-gazing*

Robert Best, piano

## INTERMISSION

### *Going to the Moon*

Saman Shahi  
text by Nino Ricci

- I. *Large Buildings across the River*
- II. *Walking on the Moon*
- III. *We are never going to the moon again*

Emma Vachon-Tweney, violin

### Two Pieces for Piano

Mark Nerenberg

Zhenya Yesmanovich, piano

### Duo for Piano and Horn

Amin Honarmand

Emily Rapson, horn and Teresa Zaleski, piano

### *Music for Onion Ritual*

Fiona Ryan

Daniel Harley, violin; Sarah Smith, flute; Fiona Ryan, clarinet;  
Dan Pencer, tenor saxophone; Chris Thornborrow piano; Mike Only, percussion

## Biographies

**BENCE KUTRIK** is originally from Budapest, Hungary where he studied IT engineering and piano. He studied composition at the San Francisco Conservatory of Music with Conrad Susa. Currently he studies composition with Alexander Rapoport. He has written computer-game soundtracks published by Disney Interactive and THQ, and is very interested in writing for film.

**DAVID VAN HOUT** (b. 1987) is currently pursuing a B.Mus. in Composition at the University of Toronto. His composition teachers include Alexander Rapoport, Larysa Kuzmenko and Chan Ka Nin. His piano teachers have included Marion Teal, Daryl Irvine, Leslie Kinton and Andrew Markow. Three Pieces for Piano range from beginner to intermediate performance level. Mirage begins with open fifths in the extreme registers of the piano, followed by a twelve-tone row and its retrograde inversion. Ziibiing is Ojibwa for "Taddle Creek", the stream that used to run through the present site of Philosopher's Walk on the University of Toronto campus; the Ojibwa believed the creek to be a source of audible power. Toronto also serves as an inspirational source for Ash-bridge's Bay, an ode to the mysterious atmosphere of Lake Ontario.

Toronto pianist and composer **ROBERT BEST** (M. Mus., B. Mus., A.R.C.T.) is now completing the 2nd year of a doctoral degree in composition at the University of Toronto, studying with Alexander Rapoport. Best has written a number of works for piano, as well as several pieces for choir, percussion ensemble, orchestra, and various chamber instrumental works. He also avidly explores different genres of music, especially world music. Best describes, "This collection of piano pieces The Kawartha Suite: 5 pieces for solo piano (2007) was inspired by my recollections of many wonderful summer days spent in the Kawartha lakes area where my family had a cottage. The formal design of the Suite features five impressions of different parts of a typical summer day that was spent at my cottage back in the mid-1970s. Stylistically, there are many different types of popular, jazz and contemporary music genres being fused together. The stillness of the morning and night are contrasted by the lively atmosphere of people listening to portable radios and having fun at the beach, community barbeques and festivities. I've picked the above two parts of the suite to demonstrate some of the contrasting character of this wonderful place about 2 and half hours northeast of Toronto."

**SAMAN SHAHI** is in his second year of Composition at the University of Toronto, studying with Alexander Rapoport. His violin suite Going to the Moon is based on a Canadian short story of the same name by Nino Ricci. It is the story of a young boy who migrates to Canada in the middle of 20th century and faces isolation. He finds social acceptance in an imaginary journey to the moon in his science class, the only place that he feels accepted and approved. The climax of the piece is where he cries out, "We are never going to the moon again!"

**AMIN HONARMAND** (b.1981), originally from Iran, has composed music for television, theatre, film and commercials; including "The Great Escape", "Brothers-in-Law", "Cactus 3", "Cactus 2" and "The Tenant", a Canadian feature film. He is currently doing his Masters of Music in composition under Alexander Rapoport at the University of Toronto. Previously, he studied under Mehran Rouhani and Christos Hatzis. Duo for Piano and Horn is a tonal piece with ternary structure, in which two groups of themes appear in the same key. The significant characteristic of the piece is the repetition of a single note throughout the first section, which is developed in the middle section and is combined with elements of the second theme. After the climax of the piece, the A section returns with slight changes.

**FIONA RYAN** is from Halifax, Nova Scotia. Fiona's first university studies in music were in clarinet performance at Dalhousie University. Fiona realised she truly wanted to compose, and continued her studies in composition at the University of Newcastle with Agustin Fernandez, where she graduated with a Master of Music in composition in 2004. Fiona is currently in the first year of the Doctoral program in composition at the University of Toronto, studying composition with Christos Hatzis. Fiona's compositional interests include working with other art forms, exploring perceptions of different musical styles, incorporating elements of improvisation, and writing music that actively engages performers and audiences. Music for Onion Ritual was initially conceived as a project for a community improvising orchestra in Halifax (organized through Upstream Music) in 2005. Although the initial version of this piece was written over two years ago, this is the first public performance of this piece. This composition uses many improvisational elements, and each performer has some flexibility in their interpretation of their part. Every page in the score, aside from the final page, is printed on transparent paper. This creates a set of variations on a theme. The pages at the beginning of the piece have the most layers, making them the more complex. One by one the pages are turned, as one might peel off layers of an onion, eventually revealing a simple unmetered melody at the core of the piece. This piece was inspired by my desire to write a piece of music as if I was analyzing a piece of music: delving into the music layer by layer to find its essence. The music also roughly parallels a journey back through time in the traditions of Western music from post-tonal experimental notation to plainsong.